

COUNCIL'S QUAGMIRE:

STUDENTS LOBBY FOR ANEQ

by Ellen McKeough

A committee to lobby for a campus wide referendum on whether McGill should join ANEQ was formed yesterday.

In explaining why such a committee was necessary, organizer Mike Ryan told the fifteen students who attended the meeting that Council had been "pompous and arrogant" in "making such an important decision without consulting students more fully" beforehand.

On October 25, Council voted not to hold a referendum on membership in ANEQ. It also voted to join RAEU (Regroupement des Associations des Etudiants Universitaires), a subunit of ANEQ. Ryan said yesterday joining RAEU "only gives us ties with a handful of other universities. McGill still continues to be isolated."

While he acknowledged that "It is clear students cannot be exempt from cutbacks that are now affecting the public sector," McGill will not be guaranteed the support of ANEQ in an emergency if it is not a full member of that student union.

The committee will begin to circulate a petition next week demanding that the Students' Society hold a referendum on membership in ANEQ during the third week of February 1979.

One student suggested it was not feasible to join ANEQ this year, and that the job of the committee should really be to educate people about ANEQ.

Others felt however that "If we let it slide this year, we will have to start again next year and educate a whole new group of students next fall."

Another student stressed that the committee was working to call for a referendum and that "It should be clear that a signature for a referendum is not necessarily a signature for ANEQ."

In this way, the committee hopes students who "worry about their democratic rights, but who are not necessarily pro-ANEQ" will support the calling of a referendum.

VP External Ted Claxton attended the meeting. It was Claxton who recommended to Council that McGill not join ANEQ on the grounds it was often "dogmatic." Although Claxton could not give a definite figure, he said Council would consider calling a referendum on the question if "enough signatures" are obtained.

Committee members will gather signatures at tables in the Union lobby and in Leacock beginning next week. The petition will tentatively be presented to Council at its November 29 meeting. Members said if they hadn't obtained enough signatures to sway Council by that time, however, they would continue to collect them until Council was convinced to call the referendum.

The committee will meet again Monday.

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The McGill Daily

Canada's Only Students' Daily



Speaking at the Montreal Chamber of Commerce, Mayor Drapeau slammed all those who did not support his bid for reelection.

Unemployment rules:

Women, young hit hard

OTTAWA (CUP)—Women and young people have been unfairly hit by proposed cuts in unemployment insurance, according to the Social Planning Council of Metropolitan Toronto.

In a policy statement released last month, the council pointed out that women and young people "significantly underuse the program, yet they will be the most affected."

"A comparison of the unemployment insurance claimant file with the official unemployment figures shows that young people and women significantly underuse the program, both in proportion to their numbers of officially unemployed and in relation to

older groups and males."

While youth aged 14-24 represent 43.2 per cent of the unemployed, he said, they are only 18 per cent of UI claimants. Similarly, women, who represent 45 per cent of the unemployed, are only 36.8 per cent of claimants.

But, at the same time, it said, the recently-proposed cuts seem to be mainly aiming at those groups.

Referring to statements by Employment and Immigration Minister Bud Cullen, it said that "young people and women are believed to have 'low attachments' to the labour market because of low motivations to work and less pressing needs for work income... and are motivated to use unemployment insurance as a major source of income."

The statement questioned the assumption, saying it "is not supported by facts on unemployment or attitudes towards work."

It pointed out that current UI regulations already require those who quit their jobs to wait an extra six weeks, and that the current average length of jobs in Ontario is 12.3 weeks for young people and 13.7 weeks for women.

"The argument that it is easy to quit work to use unemployment insurance becomes somewhat difficult to believe. While some individuals have used it in this way, it is the exception and not the rule."

Furthermore, it pointed out that losing or being laid off from a job was a more usual reason for unemployment

among young people compared to other age groups.

"This suggests that the assertions that young people are motivated to quit work to use U.I.C. benefits are unfounded. Most young people, those who don't return to school, become unemployed through no fault of their own and need unemployment insurance for their protection."

Women, the statement said, tend to become unemployed because of quitting a job in about the same proportion as men—28 per cent.

"Both women and youth leave jobs in the same proportions as males and older age groups. While individual cases of abuse may exist, it is irresponsible in policy formation to ascribe motivations to the universe of women and youth that are in fact not the case."

It also quoted a 1976 study by the Economic Council of Canada which said "few employers regarded unemployment insurance benefits as a significant factor influencing people to leave their employ."

The council called for the retention of the present unemployment insurance program, saying that the proposed changes were "retrogressive." The changes, it said, assume that the "major responsibility for unemployment rests with the individuals."

"That position... does not bear up under close scrutiny of the facts. The problem of unemployment is first and foremost a problem of the chronic shortage of jobs."

Drapeau:

Attacks press and foes

by Andrew Porter

Celebrating his landslide victory in the recent municipal elections at the Montreal Chamber of Commerce Tuesday, Mayor Jean Drapeau attacked the press, the opposition and reiterated his wish to continue Drapist politics à la Civic Party.

When a young reporter from CKGM asked the Mayor to summarize his speech in English, Drapeau responded "When I speak English, I speak English and when I speak French, I speak French. Don't call us, we'll call you when we have something to tell you".

Responding to an editorial in the Gazette calling for the Mayor to change his style of government, Drapeau said "damn it they just haven't understood anything".

Commenting on an editorial in Le Devoir, which termed his victory an 'excessive one', Drapeau argued "A strong government is not necessarily bad because it is strong, and neither is an opposition bad because it is weak". "The opposition is merely a by-product. An election takes place to elect a government and not an opposition".

Attacking the opposition, the 62-year-old Mayor blurted out "the more people vote, the stronger the Civic Party is, and if the opposition is absent from council it is because they betrayed the population".

In his closing remarks, Drapeau offered a 'consolation' to the two opposition councillors who in the mayor's words "might have difficulties finding a seconder for their motions".

"I will very seriously offer to let a Civic Party member second motions just to permit the study of them only" said Drapeau.

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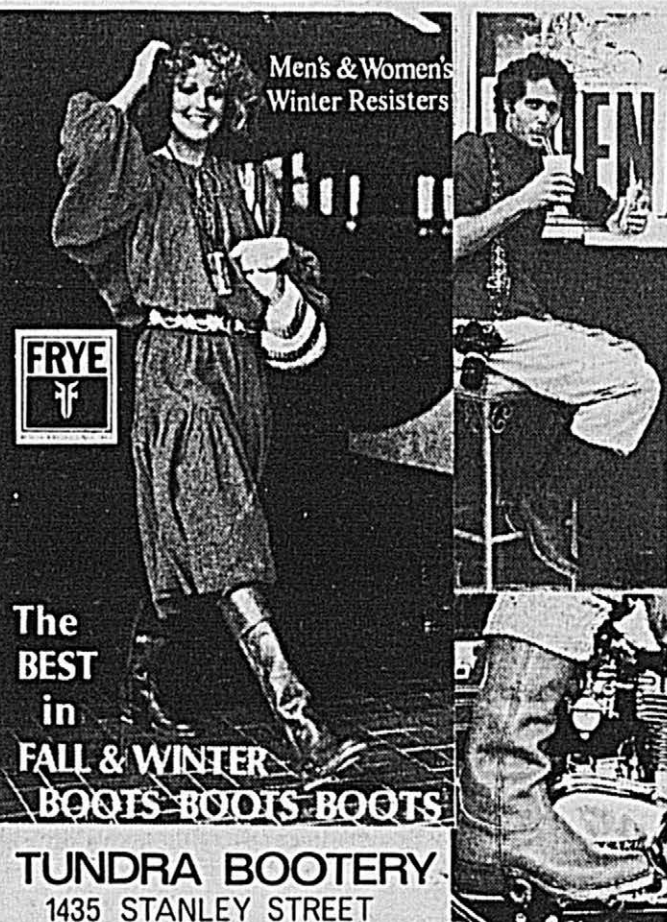
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MEMBER-AT-LARGE (U2)
VICE-PRESIDENT (Science)

Qualifications:

The Member-at-Large must be a U2 student in either Arts or Science Bachelor programs.

The Vice-President must be an undergraduate science student in any academic year.

Nominations for both positions must be signed by twenty-five (25) nominators; those nominating the Vice-President (Science) must be enrolled in the Science faculty. All nominations must be countersigned by the candidate, who must include his/her phone number, student number, degree program & year. All members signing nominations must also list their year and degree program beside their signature.

Nominations must contain only the following words: "We, the undersigned members of the ASUS nominate _____ for the position of _____."

Candidates must submit nominations to the ASUS mailbox in the Main Office of Students' Society, Rm. 105, no later than Monday, November 20, 1978, 4:00PM.

Nominees must submit their pensketches (100 word limit) and a 2"x 2" photograph no later than Friday, November 24, 11AM, to the ASUS mailbox.

For further information please call 392-8950, weekdays, between Noon-5:00 PM.

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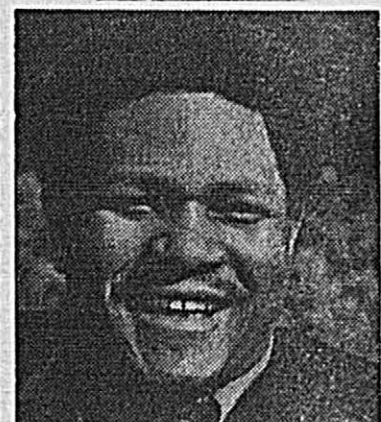
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Theatre

P.J.'s Emcee Hits The Big Time

by Gail Helmann

Armand Monroe, the emcee at P.J.'s and the star of the upcoming stage production of *The Rocky Horror Show*, believes that he is a real life Dr. Frank 'n furtur.

Frank 'n furtur is the "sweet transvestite" who, as the plot line goes, hosts a wild party in his dusty turreted castle at the unveiling of his latest creation, "a man with blonde hair and a tan."

Monroe doesn't look much like the Frank 'n furtur who strutted and camped his way through the film in a satin corset, matching garter belt, and sequined hose. He is somewhat older than Tim Curry; his close cropped hair is speckled with grey. And his street clothes are modest, a Mexican-type striped serape, and slacks tucked into high leather cossack boots with gleaming metal at the heels.

His eyeglasses are Monroe's most conspicuous accessory. They're not quite Elton John-like but the large multi-sided, white frames give Monroe that eccentric, showbiz look. Surely Frank 'n furtur would shade his eyes with similar specs.

"I am Frank 'n furtur and P.J.'s is my castle," Monroe said, "I had Frank 'n furtur in me before I ever saw him."

Unlike most serious *Rocky Horror* fans Monroe has seen the film version only once, he loved the Frank 'n furtur character and agreed to take the part immediately.

The musical is being staged by the Revue Theatre. It will open on November 23 and run for two weeks. Although it was a hit in England, its mother country, the show flopped in New York, Los Angeles, and most recently in Toronto.

Monroe is optimistic about the show's debut in Montreal. "We hope that some of the kids who go week after week to see the movie will come see us. And we hope that theatre lovers will want to come."

Monroe himself is new to theatre. This is his first stage role, although he has acted before in commercials and in two films, one called *Rock the Boat* and Steven Lack's *The Rubber Gun*.

"I am a nightclub entertainer," Monroe said. He has been working at P.J.'s for twenty years and feels that P.J.'s is a "one of kind" place in Montreal.

"It is no longer a gay bar," he said, "there are homosexuals, lesbians, bisexuals, transsexuals, those into a little bit of leather on the side, prostitutes, and heterosexuals. Part of P.J.'s success is its free atmosphere; you can be anything you want."

photo by Rick Matthew



Armand Monroe:
"I had Frank 'n furtur in me before I ever saw him."

And no matter what you are, Monroe claims, there's something in the show that's bound to please. Six nights a week he introduces the various acts which make up the P.J.'s drag show. "It's a freak show, really," he said, "but it's entertaining; they love it."

Monroe had no special training to prepare him for his career. His material

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Film

Jane Fonda Doesn't Make It In Doris Day's Old Role

by Davidson Thomson

Comes a Horseman tells the story of a young soldier who comes home from World War II and buys a small piece of ranch land in the mid-west with his army buddy. He buys the land from a small-time rancher and gets mixed up in a long-standing feud between the seller of the land and a big-time rancher who has been planning a takeover of the whole area for years. The big-time rancher tries to have the soldiers murdered, but succeeds in killing only one of them, wounding the other and turning him into an enemy. In their need, the surviving soldier and the small-time rancher get together to fight the powerful enemy and are rewarded with a decisive victory.

This is the old story of corrupt power and how to fight it, and it is a particularly popular and over-used theme in Westerns. This version pretends to offer us a twist by casting a woman, Jane Fonda, as the small-time rancher. James Caan is the soldier

Frank, and Jason Robards is the big-time rancher, Jake Ewing. But even that story—the woman-rancher trying to survive an attempted takeover has been done a hundred times—by Doris Day in *The Ballad of Josie Wales* for example. And this version of the story isn't even as good as Doris Day's movie—*Comes a Horseman* isn't as funny or as full-blown; it avoids everything that was easy about the Doris Day film and tries to be sophisticated and new by taking out all that was romantic and fun about Josie and being very serious.

The plot of this film is so predictable that almost every moment—every revenge and counter-revenge—is foreknown. We sit through the whole thing saying I knew this would happen, and marvelling at the stupidity of the characters. Dennis Lynton Clark, who wrote the screenplay, has modernized everything, but a modern western doesn't necessarily mean a relevant

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Comes a horseman...

and another...

and another.



Horseman...

continued from page 3

western. There are cars on the range now, and private airplanes and people in modern clothes, but they just look silly next to the horses and the lariats and the cowboys. There is also a subplot about oil-drillers—the battle between the ranchers and the prospectors—which looks, for a few minutes, like it might develop into a central motif. But the film doesn't have the guts to develop anything; all the potential contrasts, inherent in a modern western, between the old and the new ways of life, and the old and new ideas of good, evil, power, and justice, just sit there unused.

Eventually the oil companies go away and the cars and planes still look silly. The film is a Western, one we know well, and it never leaves that.

Perhaps the biggest mistake in the film is Jane Fonda. Her Ella Conners is another contemporary element—the modern woman, capable and independent, competing in a man's world. The film does a lot to make her heroic—she can saddle a horse like a man, ride like a man, rope like a man—and she also has moments of "female sensitivity" that make her truly lovable.

The problem with Jane Fonda doing all this is that she is far too good for the part. As Ella, her famous face is tan and plain—she looks very young and a little weathered. We realize that she is going to play this role very seriously right from the beginning because her face is absolutely rigid with toughness; she grits her teeth so that she looks like she has lockjaw. Nothing breaks her stare. Even her hired hand, Dodger, her closest companion, can't get a smile out of her. When she saddles a horse she puts everything into it, huffing and puffing as she pulls the straps tight with an efficiency and verité that's rarely seen in films (even from the men). When Caan offers to work with her, getting at first only insistent refusal, and then a careful bargaining for services, he says in amazement, "Lady, you got balls the size of grapefruits." And it's true: she's stronger than any of the men in the film.

But as the movie progresses, Ella softens as Fonda plays her with more dimension. Her first smile is as thrilling as Garbo's laugh in *Ninotchka*; and in a beautifully done scene when she confesses to Caan that she had an affair with Ewing, and Caan changes the subject and just touches her shoulder to comfort her, her whole face softens—we see her eyes liquify as the tension drains, and she's beautiful and human again. Fonda is a master-technician; but all her methods are beneath the surface—we don't marvel at how clever an actress she is to have thought of something, as we do with Maggie Smith and Glenda Jackson, we just believe her.

The reason this fine performance is a mistake is because it's so out of place. We would have been happier with Doris Day because that's what we expect in this kind of film. All of Fonda's little touches are distracting because nothing in the film warrants such talents. James Caan meets our expectations. He is as mundane as always and not even as attractive as he usually is. He plays a "cowboy" and it's just okay. Jason Robards, an actor of Fonda's calibre, we might expect more from—he walks through the role, smooth and bland and evil, without



moving a muscle. But he's just fine too.

And Fonda might have been okay—we might have been able to accept all these different kinds of acting—it isn't for the fact that the whole concept of the film undercuts her. Ella is another in her series of great-woman roles (when all the actresses in Hollywood were complaining that there were no good parts for women, Jane Fonda was

finding them—Barbarella, Klute's girl, Lillian Helman).

All Fonda's women really were capable. In *Comes a Horseman* Ella just can't make it. Caan is the title character, a horseman out of the blue, a saviour. Ella pretends she doesn't need saving, but once Caan starts working for her, she sits back and marvels at his toughness and his skill, until he totally feminizes her—takes her to bed and

then to a square dance where she wears a dress and lets down her hair. Fonda's women don't usually give in this easily, and by backing down here she loses for her character the central position in the film. And when she goes, the film goes.

If all the romantic ideas in the script were dropped, we might have had a successful film, because that really would have been something new—when was the last time we saw a western where a man and a woman worked side by side on the range and were just friends? The fact that Caan and Fonda have to end up as lovers just proves how old this film is. At the same time it makes Fonda's all-out performance even more out of place—Ella is a truly interesting character, and it doesn't make sense when she dissolves.

Director Alan J. Pakula (*Sterile Cuckoo*, *All the President's Men*, and strangely, *Klute*) tries really hard to make this film work—his shots are very careful and pretty (more Kubrick-ism—in fact he films some of the indoor scenes with lamplight as the only source) and he has a flashy directors' ending reminiscent of Peckinpah. But he's a "formula" director, working best in a tried-and-true genre (the love story of *Sterile Cuckoo*, the detective story in *All the President's Men* and *Klute*). Something like *Klute* may have been what he was after here, because in *Klute* Jane Fonda's performance pushed the genre over the edge into something much more important—some people don't even realize that Jane Fonda wasn't the title character and that *Klute* was supposed to be about Donald Sutherland.

It would appear that the Western can't be budgeted, because in *Comes a Horseman* Fonda just makes us wonder what she's doing in this mess.

Mumbling Epidemic Takes Heavy Toll In Hollywood

by Ann Brocklehurst

Forget Swedish directors, multi-million dollar budgets and academy awards. The latest big trend in movie making is mumbling.

Mumbling movies began with the *Godfather*. As Don Corleone, Marlon Brando stuffed his mouth with cotton, spoke in an utterly incomprehensible manner and won an academy award for his efforts. So did a lot of other people associated with the film and since then hordes of aspiring actors, producers and directors have come to believe that the way to succeed in Hollywood is to mumble.

Milestone mumblers in recent movie history include John Travolta in *Saturday Night Fever* and Sylvester Stallone in *Rocky*. Both men won academy award nominations for their portrayals of mumbling Italian stud figures and in the process frustrated listening audiences everywhere.

Until recently women were excluded from the profitable mumbling movie trade but the newly released *Comes a Horseman* starring Jane Fonda and James Caan should change all that. Fonda and Caan both have lots of hard-to-understand dialogue, and since Fonda is something of a trendsetter among actresses, mumbling roles should be opening up for women even if the ERA doesn't become law.

Owners of first run cinemas are not the only ones cashing in on the mumbling trend. There is also a curious phenomenon known as the "repertoire mumble" which plagues fans of repertory cinema. The repertoire mumble is often accompanied by hazy film prints and generally leaves movie audiences quite truculent. While it is usually attributed to faulty sound

and viewing equipment some theories suggest that repertoire cinema owners are purposely adding the mumble to give audiences the feeling they are attending a newly released, realistic, first-run movie.

And now the big question—Why is mumbling so popular?

Movie producers obviously feel it adds credibility to the film. It makes it more realistic and life-like even if it does put a strain on paying movie goers. Unfortunately this is not a good enough explanation. Movie viewers have always been asked to accept the fact that characters in wartime Germany speak English and not German. This is because no one would understand or pay to see a movie in which they didn't understand the dialogue.

Now since I can't understand mumbling I don't want to pay to see movies in which I miss chunks of the dialogue because I am not a speech therapist. If directors want to heighten the quality of their movies with mumbling they should use subtitles and critics should make it their duty to supply potential audiences with a mumbling rating. Nothing is worse than sitting in a cinema where everyone is constantly turning to his neighbour and asking, "what did he say?"



C'est l'fun quand même

photo by Pierre Gaudard



by Daniel Chonchol

At the newly opened Café de la Place, one can sit back in a relaxed, elegant and intimate atmosphere and savour plays as if they were petit fours. Currently being presented are two short works by the nineteenth century French classicist Alfred de Musset. *Un Caprice* and *Il faut qu'une porte soit ouverte ou fermée*. One might expect these plays to be shopworn relics but they are in fact lively and refreshing. In the hands of an able cast they are at times

In *Il faut qu'une porte soit ouverte ou fermée*, an ardent sultor (the Count, artfully played by Albert Millaire, who directs both plays) finds his advances rebuffed at every turn by the object of his desires, the Marchioness (Cathérine Bégin). She bemoans the banality of his approach and his lack of sincerity, and remarks that she prefers his insults to his compliments because they are more imaginative. Plunged into despair by this recalcitrance, the Count goes for broke and passionately declares his eternal and undying love. To prove his devotion, he asks for the Marchioness'

hand in marriage. At last moved by the Count's pleas, she accepts and they walk off into the sunset (or whatever).

Un Caprice also deals with the battle of the sexes. Mathilde, (Lucie Saint-Cyr), believing her husband Monsieur de Chavigny (Millaire) is involved in a liaison with a certain Madame de Blainville seeks to regain his affections by making him a change-purse. She slaves over her labour of love for fifteen days only to find that Madame de Blainville has already given one to her spouse. Overcome with grief she pours out her sorrows to her best friend, Madame de Léry, who vows to find a way to put things right. In the end the latter manages to convince de Chavigny that it is truly his wife that he loves and not Madame de Blainville, who is stupid and ugly anyway.

The cast, as I said before, is a capable one. Albert Millaire is a very expressive actor who can elicit laughter from the audience with a mere arch of an eyebrow. He plays his part with vigor and zest. Cathérine Bégin is a very energetic actress with fine comic timing. The scenes which involved these two alone crackle with wit and intelligence. Benoit Dagenais is the butler and his smiling moon-face and jovial demeanor light up every scene he's in. Lucie Saint-Cyr is not quite up to the level of the others; she often pouts instead of acting. She is, however, never less than competent.

Millaire's direction is sharp and brisk; things never go flat. The decor is lovingly arranged, right down to the tea service. Great care was taken with the costumes, too. When Cathérine Bégin made her entrance in a stunning white gown, audible sighs and gasps were emitted by the audience.

The plays themselves are quite enjoyable. The dialogue is wry, clever and mildly satirical. It is also surprisingly liberated as men bear the brunt of the comic blows. A sample: "Men, be they servants or masters, are always tyrants."

But I must add one caveat: these plays are, at best, light fluff. If searing social comment is what you want, stay away from them. And from what I saw the night I was there, the Café appeals to a somewhat snobbish upper-crust crowd. If you don't mind that, though, you'll find this theatre entertaining. As one younger member of the audience put it so well, "C'est le fun, par exemple."

Monroe...

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is all his own. "I'm a stand-up comic, but everything I do is ad-lib," he said. "I don't prepare for a show at the club. It depends on the audience." Monroe calls his humour "bitchy but funny" though others less hardened have termed it "raunchy."

There are few reasonably priced nightclubs in Montreal. "Except for young people," Monroe commented, "people don't get up and go."

As an entertainer Monroe has several mentors. He cites Richard Harris and Richard Burton as his favourite actors. "I'm a Beatle freak," he added, "and I love Pink Floyd."

While he's not yet hobnobbing with the greats, Monroe is content to live in the McGill student ghetto and work at PJ's. He looks forward to his break into serious theatre with *The Rocky Horror Show*. As for other projects, "we'll see what happens on November 23," he said. "I live for the future."

And the part of Armand Monroe that is Dr. Frank 'n furter urges him on. "Give yourself over to absolute pleasure... don't dream it, be it."

From Mung Beans To Alfalfa Sprouts: A Sprouting Primer

by Susan Popper

Are you a budding propagator of that green stuff, out looking to make as much of it as fast as you can? Do you feel that the grass is always greener on the other side? If you've been confronted with either of these sentiments, perhaps you will find some consolation in the following solution: sprouting.

Sprouts are a great way to beat the munchies, to add low calorie protein to your diet, and to participate in a real "growth" experience. Many seeds and beans are suitable for sprouting, with the most popular being mung beans and alfalfa seeds.

In order to sprout, all you need is an empty jar (about 1-quart size), cheesecloth, a rubber band, and the seeds. You can buy the seeds in many of the small food shops on Boul. St. Laurent, or at most health food stores.

The Method

1. Put about 1 1/2 tablespoons of seeds in the jar and cover them with about four inches of tepid water. Put the cheesecloth over the opening of the jar and secure it with the rubber band.

2. Let it stand overnight, and in the morning drain the water through the cheesecloth, and rinse the seeds with

fresh water. Drain them again, making sure that all excess water is out of the jar, and place the jar on its side. Repeat the rinsing twice daily for about three days and your sprouts will be ready.

You can note their progress daily, as the seeds you placed in the jar will yield a crop of about ten times their original volume. Don't be alarmed at the rate of growth. This isn't a scene from a bad Japanese movie: though a green blob might appear to be expanding rapidly, it will probably remain in the jar! Those of you who are not blessed with a green thumb should find this method of sprouting relatively problem-free.

When the sprouts are ready, you can eat them right from the jar, or refrigerate them for later use. Add them to omelettes, salads, steam or stir fry them with other vegetables, or use them in place of lettuce on a sandwich. (They're great with turkey or swiss cheese.)

For those who want to reap the benefits of the sprouts without reaping the harvest, you can pick them up at any local supermarket. Most places stock alfalfa and bean sprouts (38¢ lb.). Just make sure you get them fresh. The proof is in the crunch.

graphic by Ben Rosenberg



Messengers Really Deliver

by Ethan Friedman

The presence of Art Blakey is a powerful foundation to any jazz group. His personality pervades the music with a controlled, energetic swing which often explodes in raw emotion. No group understands this better than Art's **Jazz Messengers**. At the Rising Sun, the sextet ripped through two sets of raw and inspired jazz with drummer Blakey in full command.

It all began in 1955 when Art Blakey formed the **Jazz Messengers**. After twenty-three years he has hosted over two hundred musicians, including greats Horace Silver, Bobby Timmons, Hank Mobley, and Freddie Hubbard. Today, many musicians later, the tradition continues in one of the oldest groups of jazz history.

The current **Messengers** are Bobby Watson, alto sax; David Schnitter, tenor sax; Valeri Ponomorov, trumpet; James Williams, piano; and Dennis Erwin on bass.

Unlike many groups, each musician contributes original compositions and arrangements, as Art lets each Messenger deliver his own spirit. With this freedom, the **Messengers** are better able to maintain their own identities in the midst of the Blakey framework.

The results were electrifying on stage in this enlightened atmosphere. All of Blakey's warmth and excitement was exploited fully as each Messenger eagerly rose to the drummer's intensity. Whether it was hard bop, mean funk, or a lonely ballad, Blakey churned out a volcano of rhythmic explosions mixed with gentle swinging.

Bobby Watson, a gifted young alto sax man, combines a beautiful

"Cannonball" sound with technical expertise and distinguished writing. Watson's "Time Will Tell", a driving modern cooker, balances a deep melodic imagination with a rare command of harmonica improvisation.

David Schnitter blows a rich aggressive tenor in the powerful style of Dexter Gordon or Stan Getz. His rendition of "You Don't Know What Love Is" was delicious. Schnitter probed all the depths of the slow and tender ballad with a powerful anguish reminiscent of Sonny Rollins' interpretation on *Saxophone Colossus*.

Valeri Ponomorov presented an equally touching Matt Dennis ballad "Angel Eyes", which mixed a staccato attack and bright colourful ideas.

James Williams, the pianist, is a searching technician of great range and depth. He was quite willing and able to show a bluesy side with a satisfying down-home accompaniment to Ponomorov's moaning trumpet.

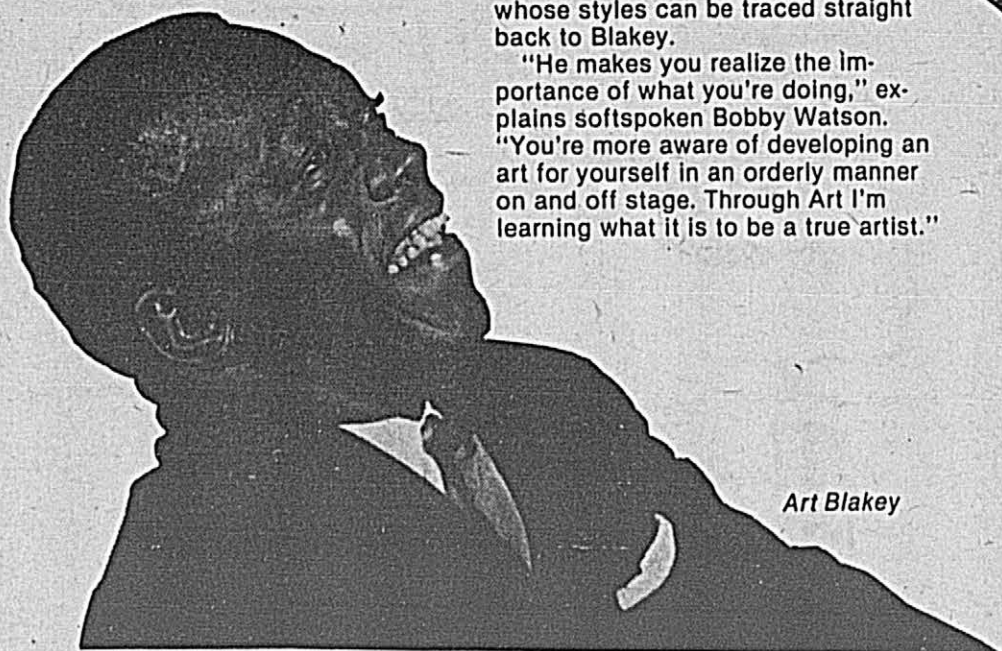
Dennis Erwin consistently provided crisp creative statements on bass, and offered well-conceived solos of great maturity.

And Blakey was everywhere, drums swelling to thunder, altering tempos, ripping waves of savagery through every solo and ultimately capturing the vitality that is Jazz.

At a youthful 62, Art continues to amaze. He is as astonishing to the music world as to his own **Messengers**, who constantly grinned at one another in disbelief of Blakey's virtuosity.

While he has played endless dates with everyone from Fletcher Henderson to Thelonious Monk, Blakey must also be remembered for his tremendous role in the evolution of jazz drumming. Philly Joe Jones, Billy Cobham, and Elvin Jones are just three of the exceptional drummers whose styles can be traced straight back to Blakey.

"He makes you realize the importance of what you're doing," explains softspoken Bobby Watson. "You're more aware of developing an art for yourself in an orderly manner on and off stage. Through Art I'm learning what it is to be a true artist."



Art Blakey

Maynard Blows Into Montreal

by H.D. Kader

Maynard Ferguson, former student at Montreal's le Conservatoire de Musique and presently one of the world's most respected trumpet players, will appear in concert to the accompaniment of his big band this Sunday, at Salle Wilfrid Pelletier, Place des Arts.

Upon completion of his studies, Ferguson went on to play with the acclaimed Stan Kenton orchestra where he received wide exposure as the lead brass instrumentalist. From there he set out on his own and formed the Maynard Ferguson band. For a period of over ten years, the sounds of Maynard Ferguson's trumpet filled concert halls and living rooms as a recording spree resulted in a number of LPs. In the late sixties, the band split up and only in the past several years has Ferguson got his act back together again.

In this return to live performances, the musician has added some of the present day sounds to his jazz style. Disco and funk grace a number of the selections appearing on his past few albums, *Conquistador*, *Primal Scream* and his latest *New Vintage*.

Acknowledged worldwide for his gifted mastery of the trumpet, Ferguson has expanded his audience to the college age music lovers. From the over-thirties crowd he used to represent, to the present wide-spectrum appeal he commands today, the man with the trumpet is sure to be as enjoyable in concert as he has been educational to aspiring musicians in the past.



Screamers — A

by Mark Butler and S. Peter Loshin

The **Screamers** recently stormed Old Montreal. The Hollywood based group held on at their Hotel Nelson stronghold, L'Évêché, for two nights. Not quite "punk" or "New Wave," and certainly not mainstream rock and roll, the **Screamers** are the self-proclaimed "terrorists of the sensibilities."

The **Screamers** are unusual. Rhythm boxes and other electronic devices lend a riveting quality to their music which accompanies the twisted musical lines of the synthesizers. The result is that the **Screamers** surround their audience with a magnetic wall of sound.

Tommy Gear, who performs on organ and synthesizer, and "Tomatoe," the group's vocalist, form the original core and are the driving force behind the band. Although they have known each other for several years, Gear and Tomatoe have only been performing their unique music for eighteen months. Both have backgrounds in the

Howling Success

theatre, and they decided that a band would be the most suitable medium for their personal vision.

The drummer, "K.K."—big, blond and mean-looking—was recruited shortly thereafter. Paul Roessler on piano and synthesizer, was added only eight months ago, after he met Gear at a party following a Sex Pistols concert and announced, "I'm your new keyboard player."

During a chat with Tomatoe and Tommy Gear, the aims and goals of the **Screamers** were discussed. Gear, a former medical student at the University of Washington, explained that their vision is one of a new age in the future. Their future offers a "freedom of emotional expression," according to Tomatoe.

In direct opposition to the doomsday vision of British punk, the **Screamers** are striving for an age of more open and creative living. "A major shock is needed" to bring this new age about, said Gear. This shock takes shape in the **Screamers'** performance.

Tomatoe, who reminds people of the phantom of the opera, uses his electric stage presence like a cattle prod. Dressed as a punk version of a "fiend," he looks like a man who has not eaten in two weeks and has just come back from sitting on the subway's third-rail.

Tomatoe's close interplay with the audience and his screaming vocal delivery are meant to shake the audience loose from their inhibitions. Lyrics like: "I want to love / What a joke / I want to hurt!" express the misguided course that emotions can take in an age of constraints.

A **Los Angeles News** story about a skyjacking inspired a song using the headline as its title: "122 Hours of Fear." This song characterizes the perversity of our present news media as Tomatoe shouts "122 hours of fear / What a show!"

"Whether positive or negative, any
continued on page 8

In The Groove: Van's The Man

Wavelength Van Morrison Warner Bros.

by Harvey D. Kader

"When I'm down you always comfort me, when I'm lonely you see about me, You are ev'rywhere you're 'sposed to be And I can get your station when I need rejuvenation."

Van Morrison, more than fifteen years after his first single, "Gloria" continues to provide comfort and rejuvenation to lonely hearts wherever his songs are heard. "Wavelength", the album's title composition, is somewhat of a reversible metaphor. Radio is visualized as the comforting friend everpresent when loneliness reaches unbearable levels; switch on "ya radio" for the cure to the blues. A good friend, in turn, can be thought to be as reliable as the music on the selected wavelength, twenty-four hour dependability. The radio as the panacea for the alienated masses theme compares with the Kinks' song "Rock'n'roll Fantasy".

The album, Morrison's eleventh, is musically on a par with his prior recordings. It flows sweetly from track to fleeting track with the characteristic wallings so familiar and unique to the singer. The lyrics fit in well with the music, but if examined separately, have little meaning. With choruses filled with "Do do do dldo do dous" and "Dum derra dum dum diddy da da's" one wonders why the lyric sheet details these lines in toto on the inner sleeve of the album.

"Natalia" is the most commercial song, destined to become an AM hit within the next few months. Its theme of love, lost love and more love carries well on that band. "Venice USA" is reggae styled number, with the tempo layed down by the prominent organ-

accordion accompaniment. The vocals keep pace with the rhythmic beat set down by drummer Peter Van Hooke.

The affection Morrison holds for the States becomes expressed in the song, "Take It Where You Find It". In this tribute to a changing America, we hear about the perseverance of that country; "You will build on whatever is real and wake up each day to a new waking dream." Born in Belfast, Morrison has always felt at home across the Atlantic, where his career crystalized into the superstardom attached to the name "Van the Man". Another American based tune, "Sante Fe" co-written with Jackie De Shan-

non, contains vivid imagery detailing memories about the city; "Runnin' down to the foamy brine, In a rest'rant 'cross a table top, Looking i: a glass of wine Whispering in the evening breeze, Green leaves-glistening eucalyptus trees Can you hear them?" We can, no doubt! The lyrics to this song unlike all the others, contain meaningful descriptive stanzas in place of Morrison's croonings.

The LP is over fifty minutes long, nevertheless it passes through its sides in what seems no time at all, only one enjoyable blur filled with rhythm'n'blues belted out by one of the medium's definers.



Van Morrison

Join the Screamers Fan Club! Sign up now at the Weekly Office.



photo by S. Peter Loshin

Screamers...

continued from page 7

reactions are important," says Gear. "We want to challenge the audience to develop a lexicon of understanding." This understanding takes a while to develop; the audience hardly knew what to make of the Screamers' first set. Gear and Tomatoe note that for many people, their act is like "putting too much on a plate." You can't take it all at once.

The band was pleased with the response to their second set which included a song where the band leaves the stage while the instruments play on. Performing in Seattle recently, the band went out in their car for hamburgers and heard this song broadcast on their car's radio. Gear explained that it points out the concept of "machines ruling machines and people ruling people."

Gear sees technology as a "means to an end rather than a fascination or obsession." The band sees the future of music as a time when the musician is free from the burden of an instrument on stage. Programmable Instruments will allow for a more "powerful and immediate" relationship between performer and audience.

The Screamers' next club date is set for November 23 in New York City at Hurrah's. From there, they will go back to Hollywood to start work on a major motion picture starring Tomatoe and featuring the music of the Screamers. Although they have had thoughts about cutting an album, the group feels that some sort of audio-visual approach to mass-produced music could be better suited to their visually oriented style of performance.

Letter to the Weekly

Dear Weekly Editor:

We sincerely appreciate your efforts to keep us obscure and unheard of, but since sincere appreciation is not our strong point, we would like to point out that The Circle Jerks Comedy Team radio show is aired on Wednesdays at three (3:00) and not emphatically not, on Tuesdays, as you pointed out in your very kind article in the Weekly. Our show would be just as good if it were aired on Tuesdays, but Wednesday is the day.

It is with all due suspect (er) respect that we point this out. We would like to assure our many fans, and air conditioners, that we will in fact continue to be as funny as hell, considering the fact that we are in fact funny as hell.

We feel it's only fair to those who had their hearts set on not listening to our show every Tuesday at 3:00, that we can, instead, be ignored Wednesdays at 3:00. We hope this error has not caused too much confusion among our listeners.

Yours sincerely,
Howard Nemetz
Janet Spiegel
Dave Eden
Steven Zalman
Geoff Thaler
George Tabah
Linda Pollard
Rena Cohen
Ed Saxon

The Circle Jerks Comedy Team Editor's Note: The Weekly would like to sincerely apologize to the Circle Jerks Comedy Team for that grave error made in the November 9th issue. We hope that we have not caused any inconvenience among the avid listeners of the Circle Jerks.

Big City Sound From Kingston, Ontario

by Brian Schreiber

The Great Urban Band, a hungry rock group from Kingston, Ontario make their Montréal debut at Gertrude's next Tuesday and Wednesday, November 21 and 22.

Featuring a varied repertoire that includes sixties rock, a complete set of Beatles' tunes as well as original material, The Great Urban Band performs their music with hard hitting impact.

The group's forte is its driving rhythm, which really swings, although at times it gets a bit messy.

When combined with the band's powerful vocals, the total effect is that of high-energy rock.

The members of The Great Urban Band are former university students who first met at Queen's University and have been playing together for about six months in and around the Kingston bar scene. They are an ambitious group, intent on making a name for themselves in the wide world of rock music. "We're playing bars now," says bassist Bob Arlidge, "but what we'd really like is a recording contract."

An interesting feature of The Great Urban Band is the way they rework some popular material, such as the Beatles' "Eleanor Rigby". The group puts its own unique stamp on the song, adding a futuristic, mechanized beat.

Guitarist Frode Nilsen's original tune, "Punks" satirizes the punk-rock scene, notably the Sex Pistols, whose bizarre stage antics were shocking to most respectable people.

Next week's appearance of The Great Urban Band, will be their Montréal debut. They are the fourth act to appear at Gertrude's this semester. Earle Taylor, program director of the Students' Society, and the man in charge of engaging musical acts, is trying to establish Gertrude's as a place "where people will know good music is happening." "Basically we try to mix it up," said Taylor when he described his



hiring approach. "A little rock, blues and jazz has been the format so far.

With an annual budget of only \$3000, Gertrude's can't afford to hire anyone of real renown, but the pub has seen top-rate musicianship in the form of

Calling All Music Critics

by H.D. Kader

Dylan, Springsteen, Wonder, the Stones or Rondstadt. Which would you place as in the greatest five acts musically ever?

Radio McGill would like the opinions of their listeners as per their favorites and will be conducting a poll on the subject over the next week. Ballots will be accepted till next Wednesday. The five highest scoring acts will be selected and a 100 minute detailed production will cover each sometime

The Bug Alley Band last month, and Vic Vogel and Sarah Nagourney. Other tentatively scheduled groups are The White River Bluegrass Band, and the Stephen Barry Blues Band, both with a sizeable following and lots of soul.

In January.

Biographies, discographies and random notes will be presented in a prerecorded broadcast. For the student radio station this proves to be the largest non-news oriented effort to be attempted in years. Charlie Fajenbaum, producer and organizer of the shows states that with student participation and a well managed delivery by the station this can be the start of more music specials in the future, an avenue of student interest not yet tapped by the radio station.

Ballots can be brought to the station between 9 am and 9 pm weekdays. Radio McGill is located in the basement of the union.



Mary Bates and Peter Grossman star in the English Drama Department production of Meg written by Paula Vogel. Directed by Patrick Neilson and Veronica Brady, Meg has its Canadian premiere at McGill University next week. The show runs on Nov. 23, 24, 25, 30 and Dec. 1 and 2 at 8:30 p.m. Matinee on Nov. 29 at 1 p.m. Student tickets are \$2 and are available in Arts 155 and the Student Union Box Office. For information and reservations please call 392-5000/4637.



Paging All Poets

McGill is now going out of its merry little way to provide Artsies and Everybody Else with the means and the opportunity to become involved in whatever aspect of the literary world may appeal to them.

The ELA publishes both a literary journal and a magazine of science fiction. And now something that nobody (especially, at times, the staff!) thought would survive its first year of publication is back again, with a bigger budget and five editions already printed from 1977-78, and a more optimistic outlook from the staff.

The publication is SKYLIGHTS. It is a series of single-sheet issues

of previously unpublished poetry, by and for McGill students and faculty. In particular, SKYLIGHTS aims at encouraging people who have never before submitted poetry to a magazine. Although it's funded by the McGill Women's Union, SKYLIGHTS accepts submissions from all members of the McGill community, regardless of sex, age, or whatever. Persons interested in either submitting a manuscript or in helping out in the production aspect of the whole thing should contact Kerrie Harvey (editor) or Debbi Shapiro (Production Manager) at the McGill Women's Union. Please include phone number.

Around Town

Film



McGill Film Society

(3480 MacTavish, 392-8934)
Fri. Nov. 17: *Othello* d. Stuart Burge (1965 GB) 7 & 9:30, L-132.
Sat. Nov. 18: *Turning Point* d. Herbert Ross (1977 USA) 7 & 9:30, L-132.
Wed. Nov. 22: *Gunga Din* d. George Stevens (1939) 7 & 9:30, FDAA.

Le Cinema Parallele

(3882 St. Laurent, 843-4725)
to Nov. 19: *La Premiere Partie Du Roi Henri IV de Double V Shakespeare: Une Analogie* (1974 Columbia) 7 pm, \$2.

Cinema Five

(5560 Sherbrooke St. West, 489-5559, admission \$1.75)
Thurs. Nov. 16: 7:00 *Sleuth* (1972 GB) d. Joseph L. Mankiewicz... 7:15 *Fantastic Planet* (1973 FR/Czech) d. Rene Laoux/Roland Topor... 9:15 *Dersu Uzala* (1976 Jap/USSR) d. Akira Kurosawa... 9:45 *Brigadoon* (1954 USA d. Vincente Minnelli).
Fri. Nov. 17: 7:00 *Jaws* (1975 USA) d. Steven Spielberg... 7:15 *Julia* (1977 USA) d. Fred Zinneman... 9:15 *Pretty Baby* (1978 USA) d. Louis Malle... 9:45 *Rocky Horror Picture Show* (1975 GB)... 12:00 *The Last Waltz* (1978 USA) d. Martin Scorsese.
Sat. Nov. 18: 7:00 *Padre, Padrone* (1977 Italy) d. Paolo Taviani/Vittorio Taviani... 7:15 *The Last Waltz* (1978 USA) d. Martin Scorsese... 9:15 *Pretty Baby* (1978 USA) d. Louis Malle... 9:45 *Sweet Away* (1974 Italy) d. Lina Wertmuller... 12:00 *A Boy and His Dog* (1974 USA) d. L.Q. Jones.
Sun. Nov. 19: 7:00 *Led Zepplin - The Song Remains the Same* (1976 USA) d. Peter Clifton... 7:15 *Pretty Baby* (1978 USA) d. Louis Malle... 9:15 *A Clockwork Orange* (1971 GB) d. Stanley Kubrick... 9:45 *Jaws* (1975 USA) d. Steven Spielberg.
Mon. Nov. 20: 7:00 *Silver Bears* (1977 GB) d. Ivan Passer... 7:15 *Chinatown* (1974 USA) d. Roman

Polanski... 9:15 *An Unmarried Woman* (1978 USA) d. Paul Mazursky... 9:45 *If* (1969 GB) d. Michelangelo Antonioni... 7:15 *September 30, 1955* (1976 USA) d. James Bridges... 9:15 *The Spirit of the Beehive* (1974 Spain) d. Victor Erice... 9:45 *The Rocky Horror Picture Show* (1975 GB) d. Jim Sharman.

Wed. Nov. 22: 7:00 *Dr. Strangelove* (1963 GB) d. Stanley Kubrick... 7:15 *September 30, 1955* (1976 USA) d. James Bridges... 9:15 *Little Big Man* (1970 USA) d. Arthur Penn... 9:45 *L'Homme Qui Aimait Les Femmes* (1977 Fr.) d. François Truffaut.

Seville Festival
(2155 St. Catherine St. West 932-1139, Admission \$1.99)

Thurs. Nov. 16: 7:15 *The Conformist* (1969 Italy) d. Bernardo Bertolucci... 9:30 *The Driver* (1968 USA) d. Walter Hill.

Fri. Nov. 17: 7:15 *Shampoo* (1975 USA) d. Hal Ashby... 9:30 *The Producers* (1968 USA) d. Mel Brooks... 12:00 *Reefer Madness* (1939 USA) d. Louis Gasnier.

Sat. Nov. 18: 7:00 *The Turning Point* (1977 USA) d. Herbert Ross... 9:15 *The Eyes of Laura Mars* 1978 USA) d. Jon Peters... 12:00 *The Rocky Horror Picture Show*.

Sun. Nov. 19: *Jesus Christ Superstar* (1973 USA) d. Norman Jewison... 7:30 *The Rocky Horror Picture Show* (1975 GB) d. Jim Sharman... 9:30 *The Eyes of Laura Mars* (1978 USA) d. Jon Peters.

Mon. Nov. 20 *The Hound of the Baskervilles* (1939 USA) d. Sidney Lanfield... 9:30 *And Now For*



Something Completely Different (1971 GB) d. Ian Macnaughton.

Tues. Nov. 21: 7:00 *Henry V* (1944 GB) d. Laurence Olivier... 9:30 *Solaris* (1972 Russia) d. Andrei Tarkowski.

Wed. Nov. 22: 7:30 *The World's Greatest Lover* (1977 USA) d. Gene Wilder... 9:30 *Mother Kusters Goes to Heaven* (West Germany 1975) d. Rainer Werner Fassbinder.

Music

Salle Wilfrid Pelletier

(Place Des Arts, 842-2112)

Sun. Nov. 19: Maynard Ferguson & his orchestra 8:30 pm. \$5.50, 7.50, 8.50 and 9.50.

Mon. Nov. 20: Recital Murray Perahia, pianiste. 8:30 pm. \$4,5,6,7,8.

Rising Sun
(286 St. Catherine St. W. 861-0657)

Thurs. Nov. 16: John Lee Hooker, 8 pm.

Nov. 17-19: Sonny Greenwich.
Nov. 21-26: Sonny Terry and Brownie McGhee.

The Yellow Door
(3625 Alymer, 482-9081, day, 392-4947 eve.)

Nov. 16-18: Caitlin & Linda.

Nov. 20-22: Commodore Perry And Enterprise.

The Rainbow Bar and Grill
(1430 Stanley St. 849-8262)

Thurs. Nov. 16: Stephen Barry Blues Band.

Chilli's
(1248 Stanley St. 866-5181)

Nov. 16-18: Rick Whitelaw.

Theatre Maisonneuve
(Place-Des Arts 842-2112)

to Nov. 19: Andre Gagnon 8:30, \$6 to \$12.

Nov. 20: Alexandre Lagoya, guitarist. 8:30 pm. \$5.50, 6.50, 8.50.



Theatre

Saldye Bronfman Theatre

(5170 Cole St. Catherine Road, 739-2301)

to Nov. 19: *Gemini* by Albert Innurato. Thursday 8:30 \$5, Sat. & Sun. 7:30 pm. \$6.50, Thurs. matinee \$1.50, \$3.50.

Centaur Theatre
(453 St. Francois-Xavier, 288-1229)

to Nov. 19: *Paper Wheat* 8:00, Sun. 7:00. \$6.50 Sat., \$7.50 Sun.

Sat. Matinee 2:00 \$5.

Nov. 21 - Dec. 17: *Travesties* by Tom Stoppard.

Théâtre Du Nouveau Monde
(84 St. Catherine St. W. 861-0563)

to Dec. 10: *Les Fees Ont Soli*, by

Denise Boucher. Tickets at T.N.M. from 12 to 8 daily.

Café de la Place
(Place Des Arts, 842-2141, local 279)

to Nov. 28: two comedies by Alfred de Musset - *Un Caprice* and *Il faut qu'une porte soit ouverte ou fermée*. d. Albert Millaire. 7:30 & 9:30. Mon - Wed. \$3.50, Thurs. - Sat. \$4.50.

Douglass Burns Clarke Theatre
(Sir George Williams Campus of Concordia, 1455 de Maisonneuve Blvd. W. 879-2852)

Nov. 22-28: *Tango* by Slawomir Mrozek. 8:00, \$2 for students. d. Dr. Phillip Spensley.

Le Patriote en Haut
(1474 St. Catherine St. E., 521-6666)

to Nov. 26: *Propriété com-damnée* by Tennessee Williams. 8 pm. \$2.

Théâtre Denise-Pelletier
(4353 St. Catherine St. E., 253-8974)

to Dec. 13: *Marie-Tudor* by Victor Hugo. Fri. and Sat. 8pm. students \$3.

Town Stage
(12001 De Salaberry Blvd. Dollard, 684-1032)

Nov. 22 - Dec. 3: *A Clockwork Orange*. Wed. to Sun. 8:30 pm.

Tuesday Night Café
(Morrice Hall, 106. 392-5000 -4637)

Nov. 16, 17, 18: *Dance For Gods* by Maxim Mazumdar. 8 pm. \$1.

F.C. Smith Auditorium
(7141 Sherbrooke St. W. 482-0320 ext. 346)

Nov. 17 - 19: *Nieces* by Colleen Curran. 8 pm. students \$1.

Dance

Salle Wilfrid Pelletier

(Place Des Arts, 842-2112)

Nov. 18-18: Les Grands Ballets Canadiens, 8:30 pm.

Théâtre du CEGEP du Vieux Montréal
(255 Ontario St. E.)

Thurs. Nov. 18: Eurythmum Stuttgart with the Romanian State Orchestra. 8:30 pm. \$4. students \$2.



Art

Salle Wilfrid Pelletier

(entrance hall)

to Dec. 8: paintings by two Quebec artists - Jean Lantier and Jacek Jarnuszkiewicz, from 9 am to 6 pm, free.

Goethe Institut
(entrance La Gauchetiere & University, 866-1081)

to Dec. 1: Karl Friedrich Koch, paintings, Mon. to Fri. 10 am to 6 pm, free.

La Guilde Graphique
(4677 St. Denis, 844-2421)

to Dec. 31: original prints by Quebec artists, Mon. to Sat. 9 am to 7 pm. free.

Optica
(451 St. François-Xavier, 288-2419)

to Nov. 24: coloured pictures and photos including Marianna Knottenbelt and Micheal Mitchell.

The Montreal Museum of Fine Arts
(3400 avenue du Musée, 285-1600)

to Dec. 19: Yves Gaucher

to Dec. 10: Frank Stella's 3-dimensional relief paintings.

to Dec. 29: Contemporary Graphic Art.

Nov. 17: M. Germain Lefevre lectures in French on MMFA Canadian Art Collections. 11 am, free.

Centre des Arts Visuels
(350 avenue Victoria, 488-9558)

to Nov. 25: Tapestries by Carole Simard-Lafamme.

The West End Art Gallery
(1338 Greene Ave.)

to Nov. 25: Louise Scott.

Edith Alliance
(Galerie A, 680 Sherbrooke St. W.)

to Dec. 8: Alfred Laliberté.

Saldye Bronfman Centre
(5170 Cole St. Catherine Road, 739-2301)

Sun. Nov. 19: *Eternal China - An Artist's Perception*. Sculptor Stanley Lewis will speak. 2 pm.

McGill Museum
(690 Sherbrooke St. W., 392-4778)

Nov. 22 - Dec. 31: Underwater Archeology in Quebec. Wed. to Sun. 11 - 5.

to Jan. 1979: Daniel Kazimierski, photographer. Hutterites; Saskatchewan Wed. to Sun. 11 - 5.

ONLY 12 MORE WRITING DAYS LEFT UNTIL

THE DEADLINE FOR THE SPECIAL CHRISTMAS ISSUE OF

THE WEEKLY

Artists, poets and creative people are invited to submit their work. Please leave all submissions with Gigi at the Daily office (Room BO3 of the Student Union) by Monday, November 27 at 5 p.m.

The Producers

Gigi Rosenberg, editor
Daniel Rosen, Maggie Gosselin
Gail Heimann, Rick Matthew
Frank Funaro, Ann Brocklehurst
S. Peter Loshin, Michael Pasternak
Henry de Cuyper Cadmus,
Susan Shears, Bruce Stark
Betty van Hoogmoed, and Andrée Paradis

Layout by Kirk Kelly

Daily Sports

Redmen overtime loss prep for weekend play

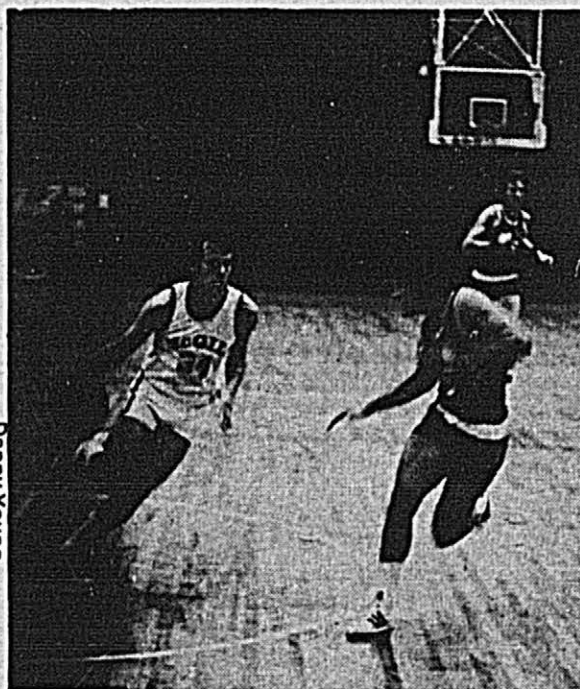
by Brahm Pascal

Evidently some members of the visiting scrimmagers last night, the Plattsburgh State University Cardinals, thought they were going north to battle college basketball's equivalent of the "Red threat" to the peace-loving burghers of Plattsburgh. Why else could the Cardinals march in for warm-ups to the funky tune of "Rally 'round the Flag Boys"? No, but seriously folks, we kid the Plattsburghers a lot but they're a great group of people and why shouldn't we laugh at them?

As for their "Red" opponents, the Redmen hoopsters behind the pure-net shooting of Pat Kehoe lost a wild contest, 92-90, in overtime to the rabid Cardinals in a game that proved absolutely nothing. Oh yes, as one Redmen noted about the six young women who remained in the stands to watch the additional fifteen minute scrimmage, "Man, you gotta know they're sticking around to see the bodies." Specifically, the bodies of McGill's own dribbling F-Troop. Take it in the spirit, girls.

Entering their third weekend of Friday and Saturday night basketball, the team seems to be peaking at just the right time for their games against a Dalhousie team Coach Staples rates on a par with St. F.X., and a Guelph team that could be going places, as yet unnamed, this season.

Defensive lapses and unselectable turnovers are still nettlesome problems for Staples. "Certainly we can play good defence," declared Staples. "It's just a case of coming in with the right mental attitude and relying on individual pride to provide the motivation to do the job."



Guard Gord Brabant working the ball down court. Gord and the Redmen will be playing Friday and Saturday night at the Currie Gym against Dalhousie and Guelph respectively.

Some observations after five games with the team:

I wonder if Coach Staples ever considered caring for unstable, pituitarily-affected athletes as his life's calling? Nevertheless, he seems to have found his niche with the McGill Redmen.

I do believe that Kevin Dogen gets to the ball faster than Cinderella's stepsisters, either that or the man is blessed with cowhide radar.

One of these days someone has just got to name Pat Kehoe "The Incredible Hulk". Along that line of thought why hasn't anyone tagged Gordie Brabant with Dr. G? Just asking.

Finally, everyone, but everyone, is buzzing about this Redmen team. So much so that Gregg Fasulo and Steve Skabla were the rage at Studio 54 with Liza on Saturday night after the ballgame, and the word is that Dino de Laurentis has offered Pat Kehoe the role of King Kong in the sequel to the sequel. Think I'm shucking you? Come to the Currie Gym at eight Friday night and find out.

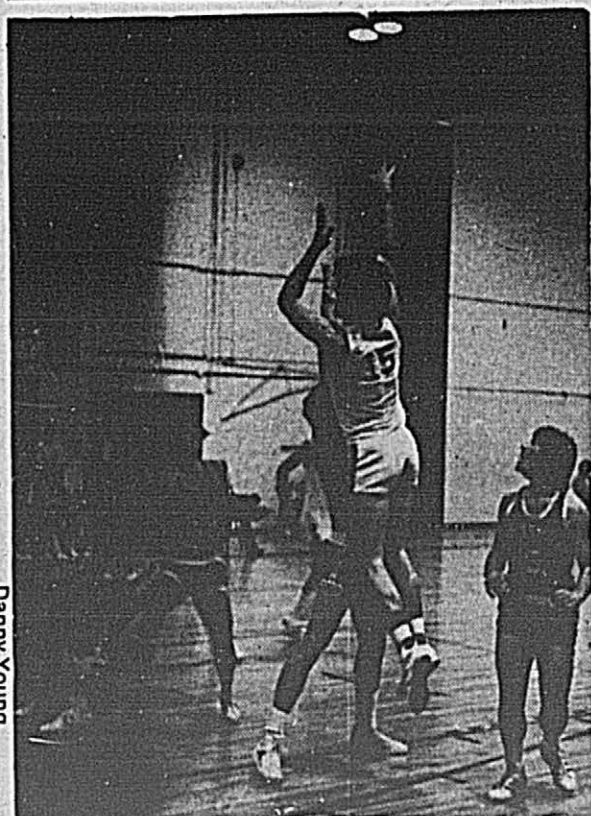
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for hockey and basketball.

If you're interested, come down

to the Daily office and

give us a shout.



Pat Kehoe "gracefully" arching two of his 29 points against Plattsburgh State. "Someone should name him The Incredible Hulk."

DAILY SPORTS HOCKEY QUIZ CONTEST

by Robert Watt

Below are listed 20 questions, some multiple choice and some blank. All readers are encouraged to write down their answers on a separate sheet of paper and hand them in to the Daily office in the basement of the Student Union building. The winner will receive a tuque, compliments of the Athletics Department. Answers to the quiz and the contest winner will appear next week. In the event of a tie, there will be a quiz playoff.

1. The Buffalo Sabres and New York Rangers have records above .500 at home against all NHL teams except one. Which one?

a) Montreal b) Philadelphia c) Atlanta d) Chicago

2. Who holds the record for points by a player in his first NHL game?

a) Gus Bodnar b) Sid Abel c) Al Hill d) Alex Smart

3. Who holds the NHL record for most penalty minutes by a rookie?

a) Dennis Polonich b) Dave Schultz c) Ted Green d) Bob Gasoff

4. Who holds the record for the most assists by a left wing in one season?

a) John Bucyk b) Bobby Hull c) Bill Barber d) Vic Hadfield

5. Which of the following players never played in the minors?

a) Stan Weir b) Walt Tkaczuk c) Dave Shand d) Gilles Meloche

6. What two teams were involved in the game in which the most penalty minutes were given?

7. Since 1970, either Bernie Parent, Ken Dryden, or Tony Esposito has been the first team All-Star goalie every year except one. Who won that year?

a) Roggie Vachon b) Ed Giacomin c) Gerry Cheevers d) Glenn Resch

8. Which NHL team has the youngest average age?

a) Vancouver b) Colorado c) Minnesota d) Rangers

9. Which of these players was not born in the Montreal area?

a) Dave Forbes b) Mike Bossy c) Jere Gillis d) Bob Berry

10. Up until this season, which active NHL coach had coached in the most losing games in his NHL coaching career?

a) Al Arbour b) Scotty Bowman c) Bob Pulford d) Johnny Wilson

11. Which NHL team scored the most power-play goals last season?

a) Rangers b) Montreal c) Islanders d) Colorado

12. What two players were tied for the lead in regular season games played last year with 82?

13. What do the following have in common?

i) Cam Connor, Doug Hicks, Wayne Blanchin, and Gary Howatt

ii) Bob Hess, Ron Greschner, Harold Phillipoff, and Terry Richardson

14. Can you name the three coaches in Islanders' history?

15. Which team has gone the longest period of time without missing the playoffs?

a) Montreal b) Boston c) Chicago d) Philadelphia

16. Who was the last NHL player to score 5 goals in a game?

17. Who was the youngest player to reach the 100 point plateau?

a) Bobby Clarke b) Rick MacLeish c) Marcel Dionne d) Bryan Trottier

18. Who was the youngest player to reach the 50 goal mark?

a) Rick Martin b) Mike Bossy c) Pierre Larouche d) Danny Gare

19. What Western Canada Junior Hockey League player was named to the All-Star team in three consecutive years?

a) Reg Leach b) Ron Chipperfield c) Bobby Clarke d) Barry Beck

20. Last year, Bobby Smith broke the OHA record for most points in a season. Who held it previously?

a) Tim Young b) Don Lever c) Blake Dunlop d) Mike Kaszycki

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DATE: Fri., Nov. 17, 7:30pm-
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Sat., Nov. 18, 10:00am-
 1:00pm.

PLACE: Leacock Bldg., Rm. 219.

Sponsored by the
 McGill Caribbean Students' Society,
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 Board of Black Educators.

For further information call
 932-1107 or 392-8940

Today...

continued from page 2

ASUS:

Exec. meeting, Union, B-22, 7:30
 pm.

Gay McGill:

Discussion: Is the monogynous
 relationship the way to love and
 security or a form of sexual
 repression which the liberated
 person no longer tolerates?
 Share your views on Gay
 couples, tonight in room 310,
 Union Bldg., at 19:30.
 Refreshments will be served.

Student Struggle for Soviet Jewry:

Demonstration to denounce the
 farce of Anatoly Scharansky's
 trial. 11:30 am in front of
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 University; noon in front of
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Today...

continued from page 11

Camera Club:

Important meeting for assistant darkroom directors today at noon until 5 pm in Room 411 Union Building. It is primordial to attend; your rights may be forfeited otherwise.

Economics Students' Association:

Presents Robert Mundell who will speak on "New concepts in International Economics." Noon in Leacock 110.



Maybe now if...

Dept. of English Tuesday Night Cafe:

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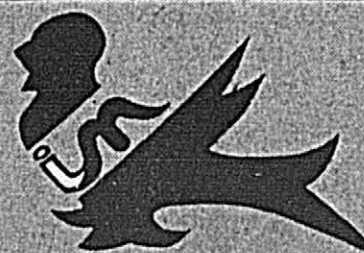
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